1887
May 7
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CATALOGUE

OF

THE CHOICE COLLECTION OF

PICTURES

FORMED BY

MALCOLM ORME, ESQ.,

Deceased, late of Upper Belgrave Street;

ALSO,

TWO OTHER SMALL COLLECTIONS

OF

IMPORTANT MODERN PICTURES;

AND

THREE WORKS OF W. HOLMAN HUNT,

THE PROPERTY OF

SIR THOMAS FAIRBAIRN, BART.:

WHICH

Will be Sold by Auction, by

LU,46552

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 7, 1887,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

ILAP91-D1881

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 7, 1887,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of the late MRS. MALCOLM ORME.

DRAWINGS.

RAFFAELLE, After.

1 PHŒBUS

CORREGGIO, After.

2 NIGHT

GUIDO, After.

3 AURORA; and two others from Pompeian frescoes

PICTURES.

VAN BERGEN.

4 A ROCKY LANDSCAPE, with peasants and animals
22 *in.* by 24 *in.*

J. LINGELBACH.

5 A View in Rome, with market figures
20½ *in.* by 16¼ *in.*

R. RUYSCH.

6 A Vase of Flowers, on a marble slab
34½ *in.* by 27 *in.*

J. VAN OS.

7 A Group of Flowers, in a sculptured vase; and a bird's nest with young, on a marble slab
30 *in.* by 22 *in.*

F. GUARDI.

8 Ruins near Venice
7¾ *in.* by 6 *in.*

SASSO FERRATO.

9 The Madonna, with the Infant Saviour asleep before her—*oval*
34½ *in.* by 43 *in.*

TIEPOLO.

10 The Immaculate Conception
A design from a ceiling
25½ *in.* by 32½ *in.*

GUIDO, After.

11 Aurora

BOUCHER.

12 A Shepherd, with two shepherdesses and sheep
36 *in.* by 50 *in.*

BOUCHER.

13 A Group of Children, with goats and sheep
25 *in.* by 47 *in.*

BOUCHER.

14 A Shepherdess reclining, with a lamb
31 *in.* by 48 *in.*

BOUCHER.

15 Cupids, with a cock and flowers
30 *in.* by 50 *in.*

BOUCHER.

16 Cupids, with vines
30 *in.* by 44 *in.*

BOUCHER.

17 Bacchanalian Boys, with grapes
27 *in.* by 53 *in.*

BOUCHER.

18 Cupids, with flowers—*a pair*
22 *in.* by 35 *in.*

BOUCHER.

19 Cupids, with a birdcage
26 *in.* by 35½ *in.*

FRENCH SCHOOL.

20 Nymphs and Cupids
28 *in.* by 42 *in.*

S. PROUT.

24 A Coast Scene
7 *in.* by 9½ *in.*

G. ROSENBERG.

25 A Dead Mallard
9 *in.* by 13½ *in.*

S. ROTHWELL, 1882.

26 An Italian Lake Scene
21½ *in.* by 32 *in.*

T. ROTHWELL.

27 Dahlias
16½ *in.* by 12½ *in.*

F. TAYLER.

28 Troopers watering Horses
4 *in.* by 9 *in.*

J. D. WATSON, 1861.

29 Dead Poultry
6½ *in.* by 4½ *in.*

HARRISON WEIR.

30 Spring
31 Summer
32 Autumn
33 Winter
11 *in. circle*

C. WERNER, 1866.

34 An Egyptian Fountain
14½ *in.* by 10½ *in.*

L. J. WOOD.

35 Beauvais
9½ *in.* by 7 *in.*

YOUNG.

36 A Landscape
6 *in* by 11 *in.*

G. CLAUSEN.

37 The Sailor's Story
19½ *in.* by 30 *in.*

M. CONRADI, 1858.

38 Prayer—*oval*
16½ *in.* by 13 *in.*

DESCEADO.

39 An Italian Girl
10½ *in.* by 6½ *in.*

ROSSANO.

40 A River Scene, with ducks
8½ *in.* by 14½ *in.*

ROSSANO.

41 A Landscape
10 *in.* by 8 *in.*

DÉCAMPS.

42 THE PRIVATE REHEARSAL
14 *in.* by 17½ *in.*

DÉCAMPS.

43 ON GUARD
16 *in.* by 12½ *in.*

J. L. MEISSONIER, 1873.

44 THE SMOKER
13½ *in.* by 9½ *in.*

PICTURES.

G. A. H., 1875.

45 A FARMYARD, with children
11 *in.* by 8 *in.*

J. A. J.

46 IN THE WOOD
10 *in.* by 6½ *in.*

T. C. JOHNSON.

47 A RIVER SCENE, with castle
7 *in.* by 13½ *in.*

T. C. JOHNSON.

48 A RIVER SCENE, with castle
12 *in.* by 9 *in.*

T. C. JOHNSON.

49 A WOODY ROAD SCENE, with ford
14½ *in.* by 21½ *in.*

T. C. JOHNSON.

50 A Woody River Scene
13½ *in.* by 19 *in.*

T. C. JOHNSON.

51 A Coast Scene
14½ *in.* by 21½ *in.*

T. C. JOHNSON.

52 Beech Trees
16 *in.* by 13 *in.*

F. CHESTER, 1886.

53 Buckfastleigh Bridge, on the Dart
27 *in.* by 35½ *in.*

CROME.

54 The Backwater, Norwich
30½ *in.* by 34½ *in.*

W. CROSBY, 1864.

55 A Fruit-piece
17 *in.* by 23 *in.*

A. L. EGG, R.A.

56 Scene from 'Le Diable Boiteux'
14½ *in.* by 18 *in.*

W. MAW EGLEY, 1878.

57 A Moment of Reflection
42 *in.* by 29½ *in.*

E. ELLIS.

58 After Sundown
27 *in.* by 41½ *in.*

W. ETTY, R.A.

59 The Entombment
26½ *in.* by 42 *in.*

MRS. FILDES.

60 A Berkshire Cottage
10 *in.* by 15 *in.*

ATKINSON GRIMSHAW, 1874.

61 Scalby Road End, near Scarborough
17 *in.* by 21½ *in.*

F. D. HARDY AND G. HARDY.

62 The Fireside
8 *in.* by 10 *in.*

SIR E. LANDSEER, R.A.

63 A Wounded Dog
28 *in.* by 36 *in.*

A. McLEAN, 1877.

64 At the Railings, St. Paul's, Covent Garden
29½ *in.* by 56 *in.*

J. MACWHIRTER, A.R.A.

65 Strayed Sheep
18 *in.* by 29½ *in.*

W. E. MARSHALL, 1877.

66 Dogs for Sale: Leadenhall market
19 *in.* by 34 *in.*

A. NIEMANN.

67 Windsor Castle
7½ *in.* by 18½ *in.*

A. NIEMANN.

68 Richmond Hill
7½ *in.* by 18½ *in.*

W. SHAYER.

69 Harvesting
17 *in.* by 23 *in.*

J. STARK.

70 A Landscape, with a cottage and figures
17½ *in.* by 13½ *in.*

JAMES WEBB.

71 Ischia
21 *in.* by 33 *in.*

JAMES WEBB.

72 Near Constantinople
21 *in.* by 33 *in.*

P. GRAHAM, R.A., 1876.

73 DRIVING HOME THE HERD
17½ *in.* by 26½ *in.*

E. NICOL, A.R.A., 1860.

74 "SLAINTE": "HEALTH TO YOU"
14½ *in.* by 10½ *in.*

E. NICOL, A.R.A.

75 "LORD HELP ME"—*the companion*
14½ *in.* by 10½ *in.*

L. ALMA-TADEMA, R.A.

76 A BACCHANTE ("THERE HE IS")
10 *in.* by 7¾ *in.*
Exhibited at the Grosvenor Gallery, 1882
And the engraving by Blanchard—*artist's proof*

T. S. COOPER, R.A., 1850.

77 FORDWICH MEADOW, with cows: sunset
38 *in.* by 52½ *in.*

E. NICOL, A.R.A., 1876.

78 "LOOKING OUT FOR A SAFE INVESTMENT"
43 *in.* by 31½ *in.*
And the engraving by W. H. Simmons—*artist's proof*

SIR J. E. MILLAIS, R.A.

79 "OVER THE HILLS AND FAR AWAY"
53 *in.* by 74 *in.*
Exhibited at the Royal Academy, 1876
Exhibited at the Paris Universal Exhibition, Paris, 1878

H. W. B. DAVIS, R.A., 1873.

80 A SUMMER AFTERNOON
48 *in.* by 95 *in.*

H. W. B. DAVIS, R.A., 1872.

81 THE PANIC
48 *in.* by 96 *in.*
Engraved

J. MACWHIRTER, A.R.A.

82 "LAND OF THE MOUNTAIN AND THE FLOOD"
52 *in.* by 84 *in.*
Exhibited

PICTURES BY FOREIGN ARTISTS.

LEON CAILLE.

83 "GOOD-BYE"
8½ *in.* by 6 *in.*

CHIAVALA.

84 A VIEW IN SWITZERLAND
23 *in.* by 29 *in.*

A. CORRODI (ROME), 1873.

85 INTERIOR, with a mother and child
18 *in.* by 15 *in.*

A. CORRODI (ROME), 1873.

86 CONFIDENCE
18 *in.* by 14¾ *in.*

L. DELBEKE, 1871.

87 French Cooks
30 *in.* by 55 *in.*

E. DÉTAILLE, 1872.

88 Cavalry
5 *in.* by 7 *in.*

TITO ETTORE, 1882.

89 An Italian Street Scene
10½ *in.* by 13½ *in.*

FORTUNY.

90 Cavaliers
5 *in.* by 3½ *in.*

CARL JUTZ.

91 Poultry
6 *in.* by 4 *in.*

CARL JUTZ.

92 Poultry and Ducks
3½ *in.* by 5 *in.*

H. KAUFFMANN.

93 Card-players
5½ *in.* by 7½ *in.*

C. KIESEL

94 The Letter
14 *in.* by 7 *in.*

KRUSEMAN, 1874.

95 A Frozen River Scene, with skaters
19 *in.* by 27 *in.*

LINGEMAN, 1875.

96 Planning a Campaign
21½ *in.* by 31½ *in.*

HUGUES MERLE, 1872.

97 "Right Way"
74½ *in.* by 46 *in.*

L. MUNTHE.

98 A Winter Scene: morning
20 *in.* by 35 *in.*

L. MUNTHE, 1872.

99 A Winter Scene: evening
21½ *in.* by 38½ *in.*

G. OEDER, 1875.

100 A View near a Dutch Village among Sandhills
38 *in.* by 28½ *in.*

CARL MAYER OREZ.

101 An Interior, with monks
9 *in.* by 12 *in.*

G. PAPPENITZ.

102 A Lady with a Fan
14 *in.* by 10½ *in.*

E. RICHET.

103 A Landscape, with sportsman
12 *in.* by 8½ *in.*

E. RICHET.

104 "At my Spinning-wheel"
17 *in.* by 12 *in.*

T. ROSSANO.

105 Women labouring in the Field
9 *in.* by 7 *in.*

T. ROSSANO.

106 A Park Scene, with figures
15 *in.* by 23½ *in.*

T. ROSSANO.

107 A Road Scene, with figures and cattle
22 *in.* by 18½ *in.*

G. SCHALCKEN.

108 Cupid and Psyche
12 *in.* by 10 *in.*

SCHENCK.

109 A Donkey surprised by a Wolf
26½ *in.* by 38½ *in.*

E. A. SCHMIDT, 1886.

110 Interior of a Smithy
11¼ *in.* by 13½ *in.*

JOSEF ISRAELS.

99 The Leisure Hour
19¼ *in.* by 13¾ *in.*

JOSEF ISRAELS.

100 THE SEAMSTRESS
30 *in.* by 24 *in.*

MADRAZO.

101 Preparing for the Ball
23½ *in.* by 17 *in.*

MADRAZO.

102 The Return from the Ball
25 *in.* by 18½ *in.*

L. MUNTHE.

103 Through the Wood: Winter
32 *in.* by 25½ *in.*

HERMAN PHILIPS.

104 "Il Viendra"
16 *in.* by 12½ *in.*

HERMAN PHILIPS.

105 "The Guitar"
31½ *in.* by 15½ *in.*

F. ROYBET.

106 A Cavalier holding a Cup
23 *in.* by 17½ *in.*

The following are the property of J. W. ADAMSON, Esq.

EUGENE DE BLAAS, 1885.

107 The First Cigar
23½ *in.* by 15½ *in.*

SAMUEL CARTER.

108 Little Foxes
15½ *in.* by 22 *in.*

OLD CROME.

109 Yarmouth Jetty, with fishermen and boats
18 *in.* by 24 *in.*

KEELEY HALSWELLE, 1877.

110 On the Thames: sunset
13½ *in.* by 24 *in.*

MADRAZO.

111 The Morning Call
36 *in.* by 24 *in.*

P. R. MORRIS, A.R.A.

112 A Pastoral Scene in Brittany
19 *in.* by 29½ *in.*

P. R. MORRIS, A.R.A.

113 The Sailor's Wedding—*in water-colours*
29 *in* by 20 *in.*

C. E. JOHNSON, 1880.

114 The White Sands of Iona

COLIN HUNTER, A.R.A.

115 Landing Fish, coast of Devon
Exhibited at the Royal Academy

J. W. OAKES, A.R.A.

116 THE FALLOW FIELD

"The building rook 'ill caw from the windy tall elm tree
And the tufted-plover pipe along the fallow lea."

Exhibited at the Royal Academy, 1875

H. MACALLUM, 1877.

117 'A' WEE AFORE THE SUN GOES DOWN'

W. ETTY, R.A.

118 The Bather

BRITON RIVIERE, R.A., 1885.

119 Necessity the Mother of Invention

W. L. WYLLIE, 1886.

120 Work-a-day England
Exhibited at the Royal Academy, 1886

P. R. MORRIS, A.R.A.

121 SYRENS THREE
Exhibited at the Grosvenor Gallery

J. LINNELL, Sen.

122 A Canal Scene, with farm buildings and figures at a lock

J. B. BURGESS, A.R.A.

123 'A Dinner of Herbs where contentment is'

CECIL LAWSON.

124 THE DOONE VALLEY, North Devon
Exhibited at the Royal Academy, 1882
Exhibited at the Grosvenor Gallery

T. FAED, R.A.

125 'NAEBODY COMIN' TO MARRY ME'

T. FAED, R.A., 1871.

126 A LOCH LOMOND GIPSY

J. PETTIE, R.A.

127 THE RANSOM
Exhibited at the Royal Academy, 1883

P. GRAHAM, R.A., 1868.

128 WAITING FOR THE FISHING-BOATS

E. LONG, R.A., 1868.

129 CHRISTMAS AT SEVILLE
Exhibited at the Royal Academy

J. LINNELL, Sen.

130 A STORM IN HARVEST
Exhibited at the Royal Academy, 1873
Exhibited at Burlington House
Specially selected by the artist to represent him at the International Exhibition at Kensington

W. MÜLLER, 1836.

131 The Lake and Pass of Llanberis
20½ *in.* by 28 *in.*

W. MÜLLER.

132 Venice

FROM DIFFERENT PRIVATE COLLECTIONS.

T. CRESWICK, R.A.

133 THE WATER SIGNAL

D. COX.

134 GOING TO THE HAYFIELD

B. W. LEADER, A.R.A., 1880.

135 HAYFIELD AT WHITTINGTON, Worcester

B. W. LEADER, A.R.A., 1884.

136 EVENING: Worcestershire

W. P. FRITH, R.A.

137 THE SICK DOLL

"Arthur mixed the darling's physic,
And I gave it in a spoon;
Mary felt her pulse and whispered,
'Sweet! you will be better soon.'"

See 'Lister's Poems for Children,' by J. E. Panton.

Exhibited at the Royal Academy, 1886

P. H. CALDERON, R.A.

138 THE GAOLER'S DAUGHTER

Exhibited at the Royal Academy and the International Exhibition, 1862

P. F. POOLE, R.A.

139 THE LAST SCENE IN KING LEAR

LEAR.—"This feather stirs, she lives if it be so;
It is a chance that does redeem all sorrows
That ever I have felt."—*King Lear*, Act 5, scene iii.

Exhibited at the Royal Academy, 1858

Sold by order of Executors

R. ANSDELL, R.A.

140 AN UNWELCOME VISITOR

Exhibited at the Royal Academy, 1869

The following are the Property of SIR THOMAS FAIRBAIRN, Bart.

W. HOLMAN HUNT, 1853.

141 THE AWAKENING CONSCIENCE

A woman entangled in evil by a trivial, heedless man, and established by him in a handsome little London house, has her conscience suddenly touched by an accident. Her lover strums the notes of an old song—'Oft in the stilly Night'; and the memory of rectitude reaches her like a ray of light, not to pass away again. This picture was exhibited with 'The Light of the World.'

"I suppose that no one possessing the slightest knowledge of expression could remain untouched by the countenance of the lost girl rent from its beauty into sudden horror, the lips half open, indistinct in their purple quivering, the eyes filled with the fearful light of futurity, and with tears of ancient days."—*Mr. Ruskin's Letter to "The Times," May* 25, 1854.

Painted for the present owner, 1853–54
Exhibited at the Royal Academy, 1854

W. HOLMAN HUNT, 1851.

142 A SCENE FROM "THE TWO GENTLEMEN OF VERONA"

This work was exhibiting when Mr. Ruskin wrote his two letters to *The Times*, whose critic not only was displeased with the whole motive and scheme of the picture, but had accused it of ill-drawing and incorrect perspective. The public of to-day is happily instructed enough to judge on these points. But it is very probable that the critical irritation was due to the novelty of finding in the art of the time any of that separate character, the personality of the unit, already mentioned. The taste of the time, accustomed to characterless heads, generalised like the trees of the period, was shocked at a way of study that went beyond specialism into personality. The figures in 'The Two Gentlemen of Verona' are as distinct as portraits. Attention should be paid to the action and intention of the hands. Julia's fingers, for instance, play with her ring. The scene is immediately recognised as that of Proteus's conviction and repentance. Julia, in her boy's apparel, has not yet declared herself. The outlaws are advancing with their captives.

This picture was not sold at the Academy. But in spite of prejudice it gained a prize at Liverpool, where it found a purchaser—of a kind. This gentleman patronised art with some difficulty. He paid part of the very modest price in monthly instalments of 10*l.*, and agreed with the painter to 'take out' 60*l.*, not in the traditional sherry, but in a picture! The present owner must be congratulated on the perfect preservation of the work.

"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail and splendour in colour, nor is its general conception less deserving of praise. The action of Valentine—his arm thrown round Sylvia, and his hand clasping hers at the same instant as she falls at his feet—is most faithful and beautiful, nor less so the contending of doubt and distress with awakening hope in the half shadowed, half sunlit countenance of Julia."—*Mr. Ruskin's Letter to "The Times," May* 30, 1851.

W. HOLMAN HUNT, 1854.

143 THE SCAPEGOAT

Mr. Holman Hunt was in the East, whither he had gone to paint historical figure subjects, when the theme of "The Scapegoat" occured to him. He took it up, when models failed him for his work at Jerusalem. The Jews who promised to sit failed constantly to come, and the painter found that the synagogue was excommunicating all who should act as models for him—a sentence which was afterwards revoked. Meantime Mr. Hunt went to the narrow South end of the Dead Sea for the solemn landscape of "The Scapegoat." The mountains of Moab, going towards Petra, are in the distance; in the foreground the salt bed of the evaporated sea. The outcast creature is alone, and seems to be near death. The Scripture does not tell us that it necessarily died, but according to the Talmud, everyone who saw the scapegoat threw a stone at it to drive it father into its mystical outlawry.

Mr. H. Hunt has been careful to avoid deciding a definite fate for the victim. There is, however, good reason for justifying the representation of it as a suffering creature. This plea might seem needless but for theological discussion raised on this point. This is the earliest of those studies of oriental light towards evening, of which "The Afterglow" and "The Shadow of Death" are examples.

Exhibited at the Royal Academy, 1856

J. BRETT, A.R.A.

144 THE GLACIER OF ROSENLAUI, in the Swiss Oberland

Sold by Order of the Executors and Trustees under the Will of the late Mr. WYATT.

MATTHEW COTES WYATT.

145 'BASHAW,' a Newfoundland dog, in marble, on pedestal enriched with Pietra Dura fruits in relief

Executed for the late Lord Dudley and Ward

FINIS.

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